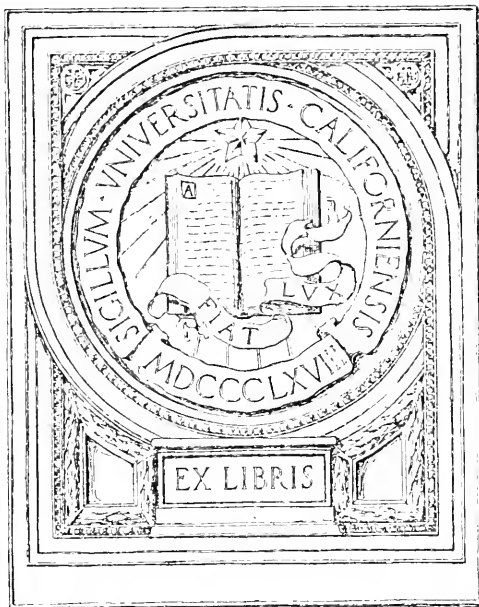


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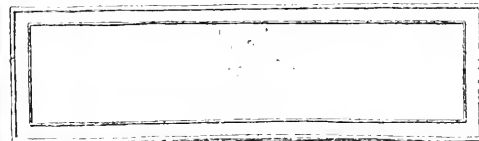
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Carmen Arvale seu Martis Verber

OR

The Tonic Laws of Latin Speech and Rhythm

SUPPLEMENT TO THE

PROLEGOMENA

TO THE

History of Italico-Romanic Rhythm

BY

THOMAS FITZHUGH

PROFESSOR OF LATIN IN THE UNIVERSITY OF VIRGINIA

ANDERSON BROTHERS
UNIVERSITY OF VIRGINIA
CHARLOTTESVILLE, VA., U. S. A.

1908

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INTRODUCTION.

Since the publication of my *Prolegomena* in January last, further investigation of the tonic phenomena presented by the *Carmen Arvale* has revealed to me in fuller light the great tonic laws of Latin speech and rhythm. This brief supplement, which will be laid before the American Philological Association at the Toronto meeting in December of the current year, presents our ancient cryptograph of the sacred spear-cult and Saturnian-ritual of Mars in all its glory as the Alpha and Omega of tonic inquiry: it will outline summarily the tonic laws of Latin speech and rhythm; and it will develop historically the salient criteria of artistic evolution.

The distinguishing difference between my final conclusions and those of Hellenizing science will be found to lie in the substitution of the principle of the initial accent and descending ictus (*Ictuum Descensio*) for the phonetically inadequate and erroneous generalization of the *Paenultima Law*, and in the substitution of the principle of the sustained accentual thesis and ictual arsis (*Ictuum Sublatio*) for the barren and irrelevant incident of Hellenizing quantity.

UNIVERSITY OF VIRGINIA,
November 1, 1908.

CARMEN MARCOLO SEU MARTIS HERBER

IVSLVCCINCTLIBELLINACCEPTICAMENDESINDENTISTRIPODNERVNTIMVERBIVTAECENOSKASESVVATE
NOSLASESVVATEENOSIASVIVATENIEVLXERVNRNANINISINCVRRERELNDLEORESNEVELVERVEMVRVNI
NSINCVRRERINTSORISINIEVVRVEMARMAJERALNCVRRERELNTEOIVSVATVRVREKELAMNIMEN
ESTABERBERSATVRVUTEREMLARSSVANSALLSTABERBELSVORTVUTEREMLARSSVANSKXISIMBER
NISJATERNEIMVOCADITCONCTOSSEMNVNSATEANELADVOCADITCONCTOSIMNVNSITRVRVAPVOLNIT
JENOSMMORIVVTOENOSMNLXRVVATOEENOSMMLORVVLVATOTRIVVAPETNVMPETNVMPETNV
MPEOSTRIPODATIONEMADEINDESIGNOVLVCVLICINTRIÖERETIBELOSACCEPTANP

ENOS IASES IUVATE
ENOS IASES IUVATE
ENOS IASES IUVATE

NEVE QVERVEMARMAHSINS INCVRRE IN PLEORS
NEVE QVERVEMARMAHSINS INCVRRE IN PLEORS
NEVE QVERVEMARMAHSINS INCVRRE IN PLEORS
SATVR FVFEREMARSLIMEN SALSIA BERBER
SATVR FVFEREMARSLIMEN SALSIA BERBER
SATVR FVFEREMARSLIMEN SALSIA BERBER
SEMUNIS ALTERNEIADVOCAPITONCTOS
SEMUNIS ALTERNEIADVOCAPITONCTOS
SEMUNIS ALTERNEIADVOCAPITONCTOS

ENOSMARMORIVATO
ENOSMARMORIVATO
ENOSMARMORIVATO
TRIUMPETRIUMPE
TRIUMPETRIUMPE
TRIUMPE

SERMONIS EMENDATIO: VERSUUM ENARRATIO.

$\frac{1}{2} | \frac{1}{2} | \frac{1}{2} | \frac{1}{2} || \frac{1}{2} | \frac{1}{2} | \frac{1}{2}$
 EN NOS LASES IUUATE
 P' P' P-C P'-P-C

$\frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup || \frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup$
 NEVE LUEM RUEM MARMAR SINAS INCURRERE IN PLEORIS
 P-C P-C P-C P-C P-C P'-A-O-C C P-C

$\frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup || \frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup$
 SATUR FURE FERE MARS LIMEN SALI STA VERBERA
 P-C P' P' P' P-C P-C P' P-C

$\frac{1}{2} | \frac{1}{2} \cup | \frac{1}{2} | \frac{1}{2} \cup || \frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \cup$
 SEMUNIS ALTERNEI ADVOCABITIS CONGTOS
 P'-P-C P'-P-C A-o-A-o-C P-C

$\frac{1}{2} | \frac{1}{2} | \frac{1}{2} | \frac{1}{2} || \frac{1}{2} | \frac{1}{2} | \frac{1}{2}$
 EN NOS MARMOR IUUATO
 P' P' P-C P'-P-C

$\frac{1}{2} | \frac{1}{2} | \frac{1}{2} || \frac{1}{2} | \frac{1}{2} | \frac{1}{2}$
 TRIUMPE TRIUMPE
 P'-P-C P'-P-C

$\frac{1}{2} | \frac{1}{2} | \frac{1}{2} || \frac{1}{2} | \frac{1}{2} | \frac{1}{2}$
 TRIUMPE TRIUMPE

$\frac{1}{2} | \frac{1}{2} | \frac{1}{2}$
 TRIUMPE
 P'-P-C

SERMONIS EMENDATIO: VERSUUM ENARRATIO.

$\frac{1}{2} | \frac{1}{2} | \frac{1}{2} | \frac{1}{2} || \psi | \frac{1}{2} | \frac{1}{2}$
EN NOS LASES IUUATE
P' P' P-C P'-P-C

$\frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \div | \frac{1}{2} \div || \frac{1}{2} \div | \frac{1}{2} \frac{1}{2} \cup \cup | \frac{1}{2} | \frac{1}{2} \div$
NEVE LUEM RUEM MARMAR SINAS INCURRERE IN PLEORIS
P-C P-C P'-C P-C P-C P'-A-O-C C P-C

$\frac{1}{2} \div | \frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} | \frac{1}{2} \div | \frac{1}{2} \div | \frac{1}{2} | \frac{1}{2} \div$
SATUR FURE FERE MARS LIMEN SALI STA VERBERA
P-C P' P' P' P-C P-C P' P-C

$\frac{1}{2} | \frac{1}{2} \div | \frac{1}{2} | \frac{1}{2} \div || \frac{1}{2} \cup | \frac{1}{2} \cup | \frac{1}{2} \div | \frac{1}{2} \div$
SEMUNIS ALTERNEI ADVOCABITIS CONGTOS
P'-P-C P'-P-C A-o-A-o-C P-C

$\frac{1}{2} | \frac{1}{2} | \frac{1}{2} | \frac{1}{2} || \psi | \frac{1}{2} | \frac{1}{2}$
EN NOS MARMOR IUUATO
P' P' P-C P'-P-C

$\psi | \frac{1}{2} | \frac{1}{2} || \psi | \frac{1}{2} | \frac{1}{2}$
TRIUMPE TRIUMPE
P'-P-C P'-P-C

$\psi | \frac{1}{2} | \frac{1}{2} || \psi | \frac{1}{2} | \frac{1}{2}$
TRIUMPE TRIUMPE

$\frac{1}{2} || \frac{1}{2} | \frac{1}{2}$
TRIUMPE
P'-P-C

INTERPRETATIO.

O LARES HELP US !

O LARES HELP US !

O LARES HELP US !

AND SUFFER NOT, O MARMAR, FLOOD AND DELUGE TO INVADE THE PEOPLE.

AND SUFFER NOT, O MARMAR, FLOOD AND DELUGE TO INVADE THE PEOPLE.

AND SUFFER NOT, O MARMAR, FLOOD AND DELUGE TO INVADE THE PEOPLE.

RAGE THY FULL, DREAD MARS, BESTRIDE THY THRESHOLD, STAY THY SPEAR.

RAGE THY FULL, DREAD MARS, BESTRIDE THY THRESHOLD, STAY THY SPEAR.

RAGE THY FULL, DREAD MARS, BESTRIDE THY THRESHOLD, STAY THY SPEAR.

IN TURN YE SHALL INVOKE ALL THE SEMONES.

IN TURN YE SHALL INVOKE ALL THE SEMONES.

IN TURN YE SHALL INVOKE ALL THE SEMONES.

O MARMOR, HELP US !

O MARMOR, HELP US !

O MARMOR, HELP US !

TRIUMPE ! TRIUMPE !

TRIUMPE ! TRIUMPE !

TRIUMPE !

The Tonic Laws of Latin Speech and Rhythm.

I. The Latin Tones.

- 1°. The Ictual Acatulexis = \bar{O} : Unsustained grave medial stress = Ictus Anceps.
- 2°. The Ictual Catalexis = $C = 1$: Sustained subaccentual grave final or free stress = The Ictus.
- 3°. The Bi-ictual or Unaccentual Acatulexis = $A = 2$: Unsustained acute initial and medial stress before O .
- 4°. The Tri-ictual or Unaccentual Catalexis = Paracatalexis = $P = 3$: Sustained acute initial and medial stress before C .
- 5°. The Quadro-ictual or Bi-accentual Acatulexis and Paracatalexis = Procatalexis = $P' = 4$: Strongly Sustained acute initial or free stress before A or P' .

II. Tonic Illustration: quē, vē, āb, ēl, ōb = C ; nēc, ārnā, faciē, cēnsor, subigīt = $P-C$; Scipio, omniā, faciā, faciū = $A-o-C$; impēratōr = $A-o-P-C$; Camēnā, versūtū, faciā, faciū = $P'-P-C$; Mārs, fir = P' .

III. Rhythmic Illustration: Acatalectic or Unsustained Ict: Scipio, omniā = $A-o-C$, Camēnā, versūtū, superāssēs = $P'-A-o$; Catalectic or Sustained Ict: nē, ārnā, faciē, cēnsor, subigīt, fuit, virō, aedem, mērito = $P-C$; Scipio, omniā, faciū, faciū = $A-o-C$, Camēnā, versūtū, faciā, faciū = $P'-P-C$; Acatalectic or Unsustained Dihodies: impēratōr = $A-o-A-o$; Camēnā, versūtū, faciā, faciū, superāssēs = $P'-A-o$; Catalectic or Sustained Dihodies: nē, ārnā, faciē, cēnsor, subigīt, fuit, virō = $P-C$; Scipio, omniā, faciā, faciū = $A-o-C$; impēratōr = $A-o-P-C$; Camēnā, versūtū, faciā, faciū, superāssēs = $P'-P-C$.

IV. The Tonic Law of Speech: The Law of the Initial Accent and the Final Ictus: Ictuum Descensio.

Note 1. The Paenultima Law: A phonetic illusion missing the Procatalectic Dominant Tone of Latin Speech,

V. The Tonic Law of Rhythm: The Law of the Sustained Initial Accent in Thesis and the Sustained Final Ictus in Arsis: Ictuum Sublatio.

Note 1. The Quantitative Law: An irrelevant and artificial incident mistaken for the reality.

VI. Rhythmic Evolution from the Graphic Formula of Prose $P\acute{A}PC$: $P\acute{A}PC$, which permits any sequence, to the Graphic Formula of Perfect Art $P\acute{A}PC$: $P\acute{P}$, which excludes $C-C$, $C-A$, $A-A$, and thus requires that the Accentual Thesis shall not oftener than once fall below the Tonic Horizon of Paracatalexis, and then only after Procatalexis in the sustained rhythm, and never after Catalexis, and that the Ictual Arsis in like manner shall not oftener than once fall below the Tonic Horizon of Catalexis, and then only under the same conditions.

The Evolution of Latin Rhythmic Art.

A. The First Stage of Art: Numericus Italicus or Proto-Saturnian: C-C, C-A, A-A.

- α. *Nec lucem rucm Marmar sinas incutere in p̄toris.* : C-C.
 $\begin{array}{ccccccc} \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \\ \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \end{array}$
- β. *Semanis alternis aduocabilis conctos.* : C-A, A-A.
 $\begin{array}{ccccccc} \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \\ \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \end{array}$
- γ. *Amicum cum uides obliuiscere miserias.* : A-A, C-A.
 $\begin{array}{ccccccc} \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \\ \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \end{array}$
- δ. *Inimicus si es commentas nec libens degat.* : C-C.
 $\begin{array}{ccccccc} \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \\ \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \end{array}$

B. The Second Stage of Art: Numerus Saturnius: C-A, A-A.

- ε. *Luciom Scithione filios Harbati.* : C-A, A-A.
 $\begin{array}{ccccccc} \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \\ \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \end{array}$
- ε. *Dedit Tempestatibus aude mereto.* : A-A, C-A.
 $\begin{array}{ccccccc} \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \\ \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \end{array}$
- ζ. *Quoci hac dederant imperatoribus summis.* : A-A, C-A.
 $\begin{array}{ccccccc} \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \\ \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \end{array}$
- η. *Ophiarum ad uetam quolundam festosque dies.* : C-C.
 $\begin{array}{ccccccc} \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \\ \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \end{array}$
- θ. *Subiit omne Lucanum opusque aduacit.* : C-A
 $\begin{array}{ccccccc} \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \\ \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \end{array}$
- ι. *Quoci apic instanc Diali flaminis gessisti.* : C-A.
 $\begin{array}{ccccccc} \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \\ \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \end{array}$
- κ. *Honos fama uirtusque gloriam atque ingenium.* : C-A.
 $\begin{array}{ccccccc} \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \\ \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \end{array}$
- λ. *Facile factis suhera ses gloriam maiorum.* : C-A.
 $\begin{array}{ccccccc} \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \\ \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \end{array}$

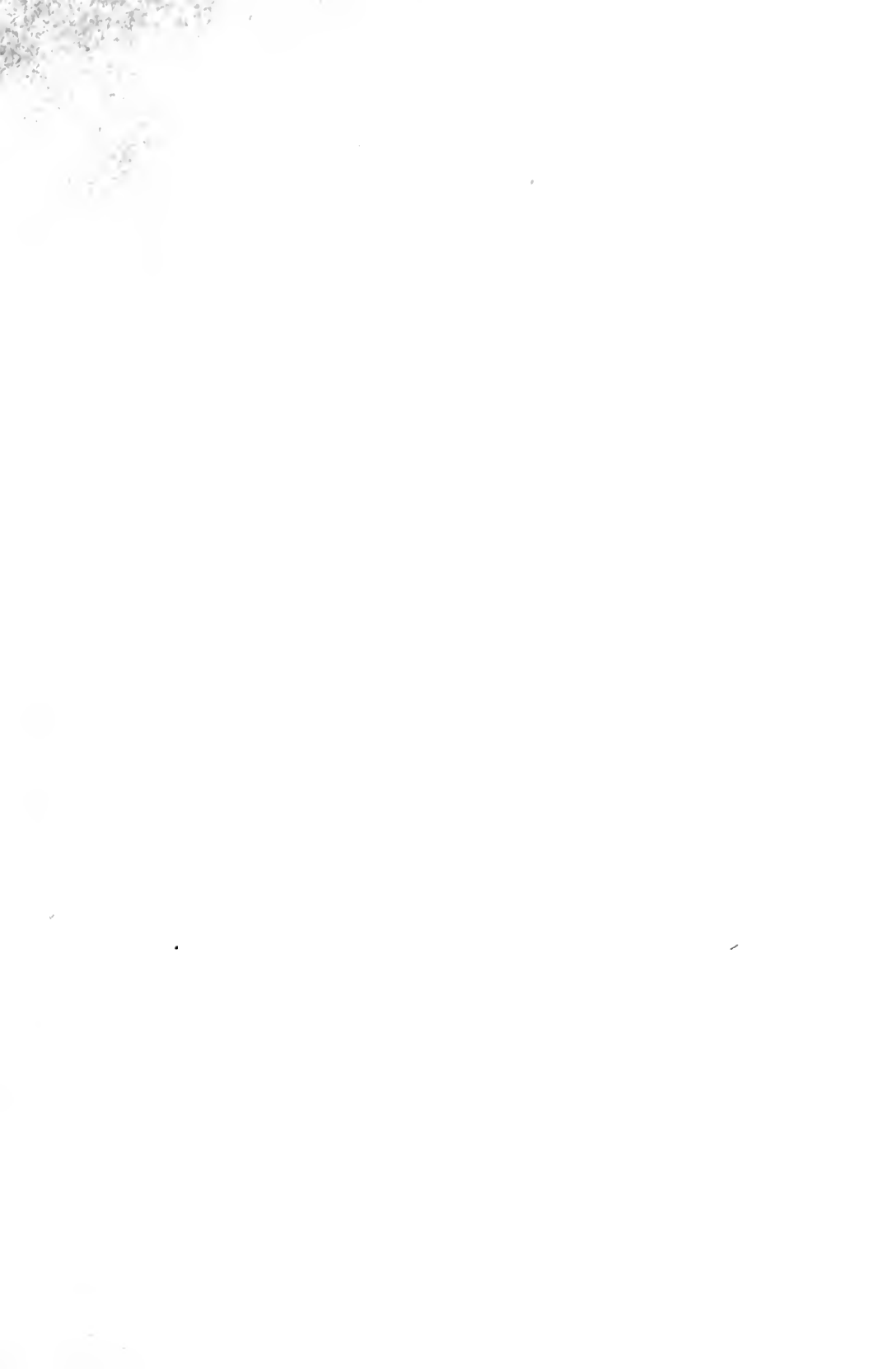
Note 1. Hellenizing Quantity :-

- μ. *Virtutes generis micis moribus accumulavi.* : C-A, A-A.
 $\begin{array}{ccccccc} \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \\ \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \end{array}$

C. The Third Stage of Art: Numerus Classicus: No C-A, No A-A.

- ν. *Armā uirūmque cūctō Troiāe quā p̄lmus ab̄ oris.* : P-C C = A-o-C; Rigid Art.
 $\begin{array}{ccccccc} \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \\ \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \end{array}$
- ξ. *Non quivis uidet immodulata poemata iudicē.* : A-A.
 $\begin{array}{ccccccc} \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \\ \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} & \text{p-c} \end{array}$

Horace's cryptographic satire upon the last infirmity of artistic sustained Accentual Rhythm.



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